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L'ANNONCIATION, Flemish Primitive

THE MODERN MUSEUM AND THE COMMUNITY

By GRACE McCANN MORLEY

Museums developed on a large scale in Europe and a little later in this country during the nineteenth century, as combination storehouses and display galleries for the accumulated art and historical treasures of the past. Even art museums emphasized quantity of exhibits rather than quality, and installation was usually more a matter of fitting the maximum number of objects into the given space than an attempt to group them as attractively

and instructively as possible. The material was available for the painted-students and art-scholars who had knowledge to guide them in finding what they required in the accumulation. But for the general public the museum was a bewildering place,—interesting, certainly, but very tiring and confusing when a Cranach and a Schreyer might hang on equal terms side by side, not far from a memorial embroidery and a wax portrait group.

Within the last twenty years there has been a revolution in museum ideals and practice in this country. San Francisco among other progressive cities has participated in this change. The needs of the special student of art,—artist and critical scholar,—continue to be served, but it is the vast uninstructed public that is constantly in the minds of museum officials. The problem of how to make art in all its aspects, of many periods and types, more intelligible and more enjoyable and necessary to the lives of this group has been an increasingly important preoccupation. It is among this group that there is the widest field for museum service, for it is from the interest and understanding of the general public that both artists and museums must ultimately draw a great part of their support.

The San Francisco Museum of Art, to open January 18th in the War Memorial of the Civic Center, will take its place beside the other museums in the city in carrying out this modern ideal of the museum as an educational center in the community. The evening hours,—for it is planned to open it daily from noon until ten in the evening,—will add greatly to

its usefulness as a downtown museum. The activities,—lectures, gallery talks and study courses,—will be worked out with the same end in view: to give those busy during the day an opportunity to see art of various kinds and periods, including also decorative art, and to aid them to approach art with understanding.

The exhibitions will change frequently enough to assure a varied and stimulating annual program. Every effort will be made to bring fine things to San Francisco. At the same time, frequent opportunities for the showing of local art of all types will be provided so that our own artists may have a convenient means of bringing their work before the public here.

As the Art Association's museum the new San Francisco Museum of Art will enter naturally upon an active program. It is simply the continuation in another form of that long tradition the Association has carried on through its history of service to the community in fostering art development and encouraging art interest and appreciation in the San Francisco public.

P.W.A.P. IN BERKELEY

By WORTH RYDER

A kindergarten, an auditorium in a school for the blind and a council chamber in a city hall form the background for the three Public Works of Art Projects in Berkeley. Ray Boynton as sub-director in charge of the East Bay district did commendable work in the task of persuading officials that in the revolutionary idea of government, patronage of art was a good thing for Berkeley.

The inertia of public men is understandable. Monumental architectural decoration has been dead since the sixteenth century. Certainly it is entirely new in America. To a public official the tearing out of plaster and the possibility of shapes of color taking the place of a fine drab wall is dangerous and revolutionary. However, the City Manager of Berkeley, Mr. Hollis Thompson, is a man of courage and with his influence and the cooperation of Dr. Smith, the Superintendent of Schools, and Dr. French, Director of the State School for the Blind, all opposition was overcome.

The three projects were designed and completed in an amazingly short space of time. All three of the artists were faced with prob-

lems entirely new to them, no one of the three having executed a large architectural decoration before. The high quality of the completed works and the low cost demonstrates that fresco and other forms of architectural decoration are highly desirable, inexpensive, and possible in any building, even if not conceived as part of the original design of the building.

The three projects are by the following artists:

E. SIEVERT WEINBERG—Buon Fresco—University Elementary School.

Subject: *The Pied Piper*. A figure composition in local landscape setting.

The artist had a happy time in the painting of this fresco. She was surrounded constantly by the little children of the school who watched the progress of the work with great interest. Some of these children appear as actors in the scene . . . Judging from the art work decorating the walls of this school now being done by the children themselves, I am convinced that Mrs. Weinberg's work has stimulated the children to a fine activity in art.

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HARVEST (Fragment of Mural in Roosevelt Jr. High School) by Nelson Poole

PROLETARIAN ART

By JUNIUS CRAVENS

From time to time one hears a plea for "proletarian art." But just what that kind of art may be it is a little difficult to determine. When applied to art, the term "proletarian" loses its definition or at least its significance.

According to the dictionary, the word proletarian means: "(1) Of or belonging to the lower classes: hence mean; vile; vulgar. (2) A member of the poorest class of a community; one who is without capital or regular employment." What has this to do with art?

Since the sincere artist primarily seeks fully to express an inward something through an outward means, if, during the process of creating, he remains true to his precepts and to his vision, the result should have an equal potential appeal for both beggar and capitalist, for both the unlettered and the intellectual, alike for the slumgollion, the aristocrat and the ascetic. For art is really a quality which is universally rather than specially discernable. It is in so far as the artist fails to capture that quality that his work lacks greatness—fails to become "proletarian art."

There can be no such thing as proletarian art in a special sense because all great art is proletarian. There are really but two kinds

of art; namely, good and bad. Storm Jameson says that the difference between the two depends upon whether the artist "has given of a superabundant vitality to re-create life, or whether he has merely taken the facts of life to manufacture his work. The first is a sign of strength; the latter, a sign of weakness." Good art will unfailingly appeal to the man in the street—once he can be persuaded to look at it—for he will see it with the fresh, unspoiled vision of a child. Its greatness cannot escape him. But neither can its weakness.

The art of today suffers much less from the -isms which have resulted from the modernist movement than it does from a lack of stimulation which might result from "patronage"—an ugly misleading word—or appreciation and understanding. The general lack of "patronage" in this country today is largely a result of ignorance on the part of the American public. (The masses have not kept pace intellectually with their physical growth.) They need educating. And that education must be offered them not only through our public schools but also through our museums.

The new San Francisco Museum of Art,

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WAR MEMORIAL MUSEUM

By GLENN WESSELS

I have just come from a first viewing of the group of enormous rooms which have lain so long unnoticed by most of us atop the Veteran's War Memorial Building. Some one had told me how big they are, but the figure ran into a number of ciphers meaningless to me and I had forgotten it. As I stepped out of the elevator into the unexpected expanses my first effort at comparison was with one of the floors of the Louvre.

But the Louvre has grown by accretion, a wing at a time as the pressure of the important exhibits from within forced it to grow. Here we have a whole museum building at one fell swoop, which must be filled with exhibits important enough to justify such a structure. The works of art within must lend their importance to the building, not the building its importance to the works of art. Otherwise we may have just another example of the American habit of producing huge architectural spaces and putting trivialities into them. A museum and art gallery is not a building. It is a group of such intensely vital exhibits that they demand a building to house them. Museum space must not be confused with the museum. So far we have an empty monument into which the breath of life must be breathed.

The existence of so much space, so much vacuum, will, if care is not taken, cause an influx of pseudo-archeological and pseudo-historic impedimenta—the stuffed owls, ancient saddles and faded manuscripts masquerading as Californiana, better left in the hidden cellars and attics where they now lie. It is true that there is room here for a great many abandoned sculptures, homeless paintings, P.P.I.E. relics and things that for sentimental or other reasons no one quite likes to throw away, but to make an artistic charnel house of this really magnificent structure would be to lose the great opportunity which is now within the grasp of San Francisco art bodies.

I have long held notions about the proper function of a downtown museum in San Francisco, although such notions may appear an idle dream at present. It should be the show window for the other museums, a lively place, with constantly rotating exhibits, encouraging people to make daily visits. All exhibits which stay in town only a short time should be held there, accessible. Those which

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ARTIST-COUNCIL ELECTION

At a meeting of the Artist Membership the following Artist-Council was elected:

H. Oliver Albright	Spencer Macky
Victor Arnautoff	Otis Oldfield
Raymond Bertrand	Nelson Poole
Ray Boynton	Julius Pommer
Rinaldo Cunco	Mildred Rosenthal
Wm. Gaw	Ruth C. Wakefield
Wm. Hesthal	Harriet Whedon
Lucian Labaudt	

ALTERNATES

Sargent Johnson	Ruth Armour
Philip Pinner	

MRS. MORLEY FETED AT RECEPTION

At a reception given in honor of Mrs. Grace McCann Morley on December 11th at the school, the membership of the association had the pleasure of informally meeting the curator of the San Francisco Museum of Art. During the festivities Mrs. Morley was introduced to the gay assembly by Mr. Pflueger. She spoke briefly about what she intends to achieve as director of the Museum.

Success to you, Mrs. Morley!

P.W.A.P. IN BERKELEY

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SARGENT JOHNSON—Wood Carvings. Six lunettes and an organ screen.—Auditorium, California School for the Blind.

Decorative panels in redwood with gold leaf illumination. Rich panels derived from natural forms giving a somber effect in keeping with the architecture.

One is immediately aware of the power and the individuality of the artist.

MARIAN SIMPSON—Buon Fresco—City Hall. *A Map of the East Bay.*

Mrs. Simpson's approach to her project was logical and architectural. A city on the sea and a colonial room suggested a map rather than a figure composition. Two stylized portraits, suggesting the city's history, enter as ornamental shapes in the design with an arabesque of roads, railroad lines and streams. . . . Altogether the work is a splendid modern abstract design based on the actual forms of Nature rendered in a simple harmony of earth colors.

The East Bay Artists being in the shadow of Montgomery Street enjoy the same oblivion accorded the artists of Brooklyn. But we can say this much for these we have mentioned.

EXHIBITIONS FOR THE MONTH OF DECEMBER

Amberg-Hirth 165 Post Street: Christmas Gifts and Christmas decorations designed and executed by local artists, November 21st to December 30th.

The Art Center, 730 Montgomery Street: Christmas show of small paintings reasonably priced, weavings by Anna Hall and enameled coppers by Helen Reynolds, December 3rd to December 29th.

California Palace of the Legion of Honor: The Races of Men sculpture by Malvina Hoffman, November 15th to December 17th.—Monthly show of paintings by California artists, the show changes December 15th.—Alma de Bretteville Spreckels collection of dolls, November 20th to December 30th.—The Ninth Annual Exhibition of the San Francisco Society of Women Artists, November 23rd to December 20th.—Modern Italian paintings, early in December.

Courvoisier Galleries, 480 Post Street: Modern French paintings, December 1st to December 30th.

M. H. deYoung Memorial Museum: Exhibition of Indian materials of the South West,

loaned from private collections in the Bay region, December 5th to December 30th.

Joseph Danysh Galleries, 166 Geary Street: Photographs by Ansel Adams, November 26th to December 10th.

Gelber-Lilienthal, 336 Sutter Street: Etchings by Zorn, Whistler, Troy Kinney, Davies and LePere, December 1st to December 30th.

S. & G. Gump, 246 Post Street: Etchings and dry points by Walter Tittle, November 26th to December 8th.—Watercolors by Wing, December 3rd to December 15th.

Sierra Club: Photographs of the Himalayas, December 3rd to January 5th.

Oakland Art Gallery: Exhibition of selected paintings by Western artists, December 2nd to December 30th.—Paintings by David Park, December 2nd to December 30th.

Bay Region Art Association, 14th and Clay Street, Oakland: Oils and watercolors by Goddard Gale, November 25th to December 17th.—Oils, watercolors, etchings, block prints and drawings by Charles Orson Horton, December 18th to January 2nd, 1935.

THE WAR MEMORIAL MUSEUM

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stay for longer terms, or are permanent should find permanent quarters in the more outlying municipal museums in the parks. All the museums should co-operate to keep the down town museum active. Let it be their best foot forward. Here there should be a constantly rotating show of the work of contemporary artists in which the efforts of all schools and all tastes receive equal consideration. Let the factions rage, but catholicity of taste should remain the guiding star of these exhibits, and through the very heat generated by the conflict of artistic convictions will the standard of San Francisco art be raised.

A deal of energy has been commendably expended by the San Francisco Art Association in the building of a school and the procuring of this museum space. Now let the same great energies be turned to the production of enough of the highest quality of design painting and sculpture to make these walls crackle and sing with an expression of contemporary ideals worthy to justify the communal spirit which has placed this opportunity in our hands,—and worthy to appear beneath the panelled

PROLETARIAN ART

(continued from page three)

which is soon to open in the Veteran's Building, War Memorial, should offer this city an opportunity to bring art to the masses—to bring the man on the street in contact with art. The means is there if it is employed. It is through such a means that a stimulation to art may be obtained which, in its turn, and in time, should result in "patronage." Therein may lie the answer to the advocate of "proletarian art"—whatever that may be!

ART ASSOCIATION ELECTION

At the annual election of seven directors of the San Francisco Art Association the following were elected:

Anne Dodge Bailhache
Jose Maya del Pino
Mortimer Fleishhacker
William L. Gerstle
Charles Kendrick
Florence M. McAuliffe
Laurance I. Scott

names of Ictinus, Callicrates, Michelangelo, Manet, Cezanne and Renoir!

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